

The Medici
Portfolios
Number I

French Sculpture of the Thirteenth Century

SEVENTY-EIGHT EXAMPLES OF MASTER-
PIECES OF MEDIEVAL ART ILLUSTRATING
THE WORKS AT REIMS AND SHOWING THEIR
PLACE IN THE HISTORY OF SCULPTURE
WITH AN INTRODUCTION AND NOTES BY
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Fifty Plates

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INTRODUCTION

THE bombardment of Reims Cathedral has drawn attention to the wonderful art of the thirteenth century in which France is so rich, and it seems an opportunity to put in the hands of the art-loving public in a cheap and handy form a series of illustrations which will enable the sculpture of this epoch to be studied with more convenience than has hitherto been possible in this country. Reims was particularly rich in sculpture, and the destruction and mutilation of its glorious statues is peculiarly unfortunate, as they were our best examples of the highest achievements of the Gothic craftsmen, and nowhere else, since the destruction of most of the Paris statues at the Revolution, could so large a number of works be found showing the most perfect development of medieval art. In the accompanying photographs special care has been taken to illustrate these figures fully, and a representative selection of other works of the same century has been added, which will enable their position in the history of art to be clearly traced.

To appreciate medieval sculpture properly two points should be remembered. Firstly it was *religious* art. It was not set up merely to look pretty, but had a definite religious function to perform. Ruskin has eloquently described the stone "Bible of Amiens," and a still ampler illustrated Bible may be found in the porches of Chartres. It is not merely that Bible scenes are depicted, but they are selected and arranged in accordance with the elaborate theological teaching of the time. The whole of the history of the world, natural phenomena, the works of man, the arts and sciences are all worked up into an elaborate theological scheme leading up to and consummated in the divine mystery of the Redemption. The inspiration of this noble ideal, this simplicity and directness of aim produced an art which for truth and purity and singleness of purpose has never been surpassed.

Secondly, it was *building-stone* sculpture. The medieval figure-carver worked in the same stone that the church was built of, and

we must not expect to find in his productions the polished surfaces and delicate rendering of texture seen in the marble masterpieces of Greece or Italy. His work must be judged by other standards, and has its own merits and its own beauty. It forms actually a part of the building it adorns, and the way in which each figure fits its niche and harmonises with its surroundings will always excite our admiration. Take a statue from its proper position and it loses half its value, but in its own place it is inimitable. Faults of anatomy, exaggerated proportions, little conventionalities may often be found, but they hardly detract from the value of the work. The sculptor was not thinking of such trifles, but had more important matters to interest him. The earlier statues that line the sides of the great portals may be stiff and strangely proportioned, but these very faults seem to fit them the better for their architectural functions. Set against and forming part of the shafts of the porch, these apostles and saints are actually, as well as figuratively, the *pillars of the Church*, and even later on when the sculptors had attained complete technical mastery of their craft they never seem to forget these architectural requirements; medieval statues rarely adopt contorted or striking attitudes, and even when grouped together they merely turn to one another with a quiet gesture. How truly they fit their place in the building will be easily realised if we try to replace one of them by a modern figure, even from the hand of a capable artist. The latter never seems at home in its niche, its very correctness and technical perfection unfitting it to form part of a harmonious whole, as the ancient works do without effort.

Space forbids even a brief outline of the artistic development of the thirteenth century: the illustrations must speak for themselves. They are as far as possible arranged chronologically, except in a few cases where similar figures of different dates are placed side by side for the sake of comparison (e.g. Plates XV and XXII). It is perhaps rather arbitrary to select the thirteenth century for illustration, as the years 1200 and 1300 do not mark any definite mile-stones in the history of art, but the whole history of medieval sculpture in France would be too big a subject for a single portfolio on the present scale, and divisions must be made somewhere. The

thirteenth century includes most of the finest works to which Gothic sculpture owes its reputation, but it must not be forgotten that the whole movement was one of continuous progression without any sharply defined stopping-places. From the end of the eleventh century, when the first beginnings of anything deserving the name of architectural sculpture can be recognised, it is possible to trace the rise of the various twelfth-century schools of Romanesque carving till in the second half of that century the Île de France school, best represented for us by the western porches of Chartres, begins to take the lead. Henceforward progress is rapid: the great north and south porches at Chartres are a logical development from the work in the western doors. We have now reached the thirteenth century proper, the period of the great French Cathedrals, and the old local schools become merged in or superseded by the central Île de France school whose influence spread far beyond the borders of France itself into Germany and Spain.

The early work may best be studied in the great north and south porches at Chartres, and a few statues of the same school may be found incorporated in the later work at Reims. Certain other figures here have a distinctly classical look, which may be partly derived from the Southern schools and partly even from the real Roman remains. There is a great body of sculpture of the first half of the century at Amiens, and the perfection of mid-century achievement may be found in the surviving fragments of the Paris work and the Judgment Porch at Reims. Slightly later than these were the splendid statues forming the bulk of the sculpture of the western porches of Reims, in which perfect freedom and grace were attained without losing the monumental simplicity of the earlier work. The great Judgment tympanum of Bourges marks the high-water mark of medieval relief sculpture, and the very end of the century is represented by the refined and graceful reliefs at Auxerre, which recall some of the most charming works of the early Florentine Renaissance, such as Andrea Pisano's bronze gates of the Baptistery at Florence. Indeed, it must have been from such northern reliefs as these that the Italian masters drew their inspiration.

These figures at Auxerre, and such work as may be found in the

transept porches of Rouen, mark the transition from the monumental sculpture of the thirteenth century to the smaller productions of the fourteenth. Charming work was still produced in the first half of the fourteenth century, and in the absence of definite records it is often difficult to say whether a thing belongs to the last years of the thirteenth or the first of the following century, but from this time on everything seems on a lesser scale, and gradually the tendency to over-refinement and picturesque effects leads to weakness and exaggeration. We have been able to illustrate the earlier period almost entirely from the great architectural sculpture of porch and façade ; in the later it would be impossible to do so without making use of screens and tombs and the smaller statuary forming the interior furniture of the churches.

The student who wishes to follow up the subject in more detail will find the fullest accounts of the history of French Sculpture in the articles on Sculpture in Michel's *Histoire de l'Art*, and in Mlle. L. Pillion's *Sculpteurs Français du XIII^e Siècle*. The large portfolio by Vitry and Brière entitled *Documents de Sculpture Française du Moyen Age*, containing some 940 illustrations, will also be found useful. For the subjects treated by the medieval artists E. Mâle's delightful book *L'Art Religieux du XIII^e Siècle en France*, of which an English translation has recently appeared, is strongly recommended. The sculptures of individual churches may also be studied in such books as Ruskin's *Bible of Amiens*, Marriage's *Sculptures of Chartres*, and the numerous monographs on the various cathedrals of France. Much information on scattered subjects may be found in the French art magazines such as the *Bulletin Monumental* and *Revue de l'Art Chrétien*, and there is an article by the present author on the "Sculptures of Reims," in the *Burlington Magazine* for November, 1914. Ponsin-Druart's splendidly illustrated *Album de la Cathédrale de Reims* is rare, but South Kensington has a copy

In the following notes the terms right and left are used to mean the right and left of the spectator facing the building.

Owing to the absence in many cases of fixed records, and the difficulty of interpreting them when they exist, the dates given must be regarded as approximate and conjectural.

NOTES ON THE PLATES

I. CHARTRES. PORCH OF NORTH TRANSEPT.

The inner doors were built in the first quarter of the thirteenth century, probably 1210-1220, and the outer porch with its statues was added later, apparently between 1230 and 1250. The iconographical scheme is very elaborate, the general idea being to represent the Old Testament as leading up to and consummated in the New, and thirteenth-century theological ideas can be better studied here than anywhere else. Full descriptions may be found in the monographs on the Cathedral by MM. Clerval and Merlet, and Mr. Cecil Headlam's Chartres in the Medieval Towns Series. The figures great and small ornamenting this porch are said to number about 700.

II. CHARTRES. NORTH PORCH. TYMPANUM OF CENTRAL DOOR.

The Death and Resurrection, and (above) the Coronation of the Virgin. The thin draperies with small rippling folds are typical of the Chartres sculptures, and are a logical development from the more conventional treatment in the Western Porches of half a century earlier.

III. CHARTRES. NORTH PORCH. CENTRAL DOOR.

Old Testament Types or Precursors of Christ. Beginning from the left we have (1) Melchisedek, who as priest and king prefigures Christ; (2) Abraham about to sacrifice Isaac, whose legs are bound in the form of a cross, a regular piece of medieval symbolism. Abraham gazes up at the angel appearing from the next canopy to stay his hand, and beneath his feet is the ram caught in the thicket, the whole group typifying the Sacrifice of Christ; (3) Moses, holding the tables of the law and column surmounted by the brazen serpent, and trampling on the golden calf. For the Symbolism see John iii. 14; (4) Samuel preparing to sacrifice a ram, while the little figure kneeling beneath his feet is Saul; (5) David, trampling on the lion, an obvious type of Christ, and with lance and crown that symbolise the lance and crown of thorns of the Passion. These rather archaic figures are probably the earliest in the porch, and must be dated c. 1210.

IV. REIMS. WEST FRONT. RIGHT PORCH.

Precursors of Christ: (1) Simeon holding the infant Christ; (2) John the Baptist in garment of camel's hair and holding a disc with the lamb

(" Behold the Lamb of God ") ; (3) Isaiah, the prophet of the Nativity ; (4) Moses ; (5) Abraham ; (6) Samuel, the last three with the same attributes as those at Chartres (Plate III). The style is so extraordinarily like these that both groups must have come from the same atelier. This group is unlike any other figures at Reims : it must have been prepared c. 1210-1220, but only incorporated in the new scheme for the western porches after 1250.

V. CHARTRES. NORTH PORCH. LEFT BAY.

The Visitation and a Prophet, probably Daniel. The figures of Mary and Elizabeth are justly considered the masterpieces of the Chartres sculptors. The finely drawn thin draperies characteristic of the school are here seen in their highest development. The advance shown over the Precursors of the neighbouring doorway makes it probable that the statues of the lateral doorways were undertaken last, c. 1220-1225.

VI. CHARTRES.

A. NORTH PORCH. RIGHT BAY.

Joseph, trampling on Potiphar's wife, into whose ear a dragon whispers words of malice. A good specimen of the thin Chartres draperies.

B. SOUTH PORCH. CENTRAL BAY. TRUMEAU.

Christ, holding the book of life, and trampling on the lion and dragon, symbols of evil.

C. NORTH PORCH. CENTRAL BAY. TRUMEAU.

St. Anne, holding the infant Mary. She is given the post of honour here as the Cathedral possessed an important relic of her, her head having been presented by Baldwin after the capture of Constantinople in 1204.

VII. CHARTRES. SOUTH PORCH. RIGHT BAY.

This bay is devoted to the Confessors, while the left bay is consecrated to the Martyr Saints. We have here (1) S. Martin of Tours, standing on two dogs from whom he rescued a hunted hare ; (2) S. Jerome, holding his Bible and trampling under foot the blindfolded Synagogue ; (3) S. Gregory, as Pope ; beneath his feet his secretary peeping through a curtain sees a dove seated on his shoulder and whispering inspired words into his ear ; (4) a priest usually called S. Avitus. This last is more developed in style and must have been added when the outer porch was built, c. 1250.

VIII. CHARTRES.

A. SOUTH PORCH. LEFT BAY.

S. George, as a thirteenth-century warrior. On the pedestal his martyrdom by being broken on a wheel is represented. This fine statue is of a very pure mid-century style, and was added with the outer porch c. 1240-1250.

B. NORTH PORCH. LEFT BAY.

The Virgin, forming part of an Annunciation group. If this beautiful statue had not been somewhat damaged about the face it would be as famous as the Visitation group opposite (Pl. V).

IX. CHARTRES.

A. NORTH PORCH. LEFT BAY. TYMPANUM.

The Nativity: note the ox and ass over the cradle, and on the right an angel appearing to the shepherds. Above, the Adoration of the Magi, and the angel warning them in a dream to depart; at the top, the Star of Bethlehem.

B. SOUTH PORCH. RIGHT BAY. TYMPANUM.

On the left S. Martin dividing his cloak, and (above) asleep with his half cloak on a shelf and seeing a vision of Christ wearing the other half: on the right S. Nicholas giving dowries to the three portionless maidens, and (above) miraculous cures wrought at his tomb.

X. *A. CHARTRES. NORTH PORCH. LEFT BAY. VOUSSOIRS.*

The inner row consists of angels; the next of the Wise Virgins of the parable, holding their lamps upright; the third has a Wise Virgin at the bottom and above her the Virtues and Vices. Faith catches the blood of a lamb on the altar in a chalice, while below her feet cowers Infidelity with bandaged eyes; Hope gazes upward, while Despair lies at her feet with a sword plunged into her breast; Charity divides her own garment to clothe the naked, while Avarice counts money into a box. The outer row consists of crowned and sceptred figures supposed to represent the Fruits of the Spirit.

B. SENS. WEST FRONT. LEFT PORCH. TYMPANUM.

Above, Christ between angels rising out of clouds. Below, Baptism of Our Lord, Herod's feast, and decapitation of S. John the Baptist. In the voussoirs, life of the Baptist, etc. The somewhat stiffly drawn lines of the drapery still retain traces of Romanesque style: it is interesting to compare this work of c. 1190-1200 with that at Auxerre of about eighty years later (Pl. XXVI B).

XI. *A and B. CHARTRES. NORTH PORCH. OUTER PIERS.*

These statues are part of the addition made to this porch and seem to date from about 1240-1250. There is more freedom of pose than in the figures of the inner doorways, and the draperies, though evidently derived from the earlier models, show greater variety and adaptation to the limbs beneath them. These statues were formerly identified as the royal and other patrons of the Cathedral, but are more probably Old Testament personages. Exact identification of individual figures is uncertain.

XII. A. CHARTRES. NORTH PORCH. CENTRAL BAY.

S. Peter, as pope, holding the keys of Heaven and Hell.

B. REIMS. PORCH OF NORTH TRANSEPT. TRUMEAU.

An archbishop of Reims in full canonicals, probably S. Remi, though sometimes called S. Sixtus, as S. Remi also figures at the side of the same porch.

It is interesting to compare these two almost contemporary statues produced by the different ateliers c. 1220. The refined Chartres type with its thin rippled draperies contrasts with the bolder treatment of the Reims school.

XIII. A. CHARTRES. NORTH PORCH. RIGHT BAY.

(1) Balaam standing on his ass; (2) the Queen of Sheba; (3) Solomon. These last two were favourites with medieval theologians, being regarded as prefiguring Christ and the Church. The Queen of Sheba was also compared with the Magi who came from the East to worship the Heavenly King.

B. REIMS. PORCH OF NORTH TRANSEPT.

S. Nicaise, an early bishop of Reims, martyred by the Vandals c. 400, holding his head in his hands, while two little angels seated on his shoulders endeavour to adjust the martyr's crown to his severed neck. Beside him stands his sister, S. Eutropie. The rather short proportions, large head and crumpled folds of the draperies have certain classical suggestions which appear more than once in the Reims porches, and especially in the well-known Visitation group (Pl. XXXII), and may perhaps be traced to the influence of the Southern Schools of Provence. The same features are very noticeable in the Apostles of the neighbouring Judgment Porch, though these are inferior productions and probably much restored.

XIV. REIMS. PORCH OF NORTH TRANSEPT. TYMPANUM.

(1) Top row (outside this picture), Christ between angels; (2) Miracles of S. Remi; he raises a dead girl to life, and changes water into wine; (3) the story of Job; (4) Miracles of S. Remi; the infant Saint heals a blind man, and expels the devils who had burnt the town; (5) left, Martyrdom of S. Nicaise, and the Saint presenting his head at the altar; right, Baptism of Clovis by S. Remi, while an angel brings down the holy oil from Heaven.

XV. A. SENS. WEST FRONT. CENTRAL DOOR. TRUMEAU.

S. Stephen, in deacon's vestments and holding a book. This beautiful statue, which appears to date from about 1190-1200, is interesting as marking the transition from the style of the column-figures of the west porches at Chartres to that of the transept porches.

B. BOURGES. SOUTH PORCH.

S. Stephen. It is useful to compare this statue of the second half of the thirteenth century with the earlier rendering of the same subject at Sens.

XVI. ROUEN. WEST FRONT. LEFT DOOR. TYMPANUM.

Herod's feast, Salome's licentious dance, the beheading of John the Baptist; Salome presents the head in a charger to her mother. Above, the disciples place the body in a tomb.

This doorway is a survival of the older work incorporated in the elaborate façade of c. 1500. The splendid foliage scrolls on the jambs are of late twelfth-century style, but the tympanum looks like an addition of the first half of the thirteenth century. Note the fashionable long plaits of hair of Herodias, which are such a feature in the queens of the western portal of Chartres, and against which S. Bernard protested, as signs of vanity and luxury.

XVII. AMIENS. WESTERN PORCHES.

This shows the usual triple-portal scheme. In the central porch is the Last Judgment, with Christ in the centre and the Apostles on either side. In the left is S. Firmin and local saints, and in the right the Madonna with Solomon and the Queen of Sheba, the Magi, the Annunciation, Visitation and Presentation in the Temple. The outer figures on the buttresses between the porches are the Prophets. The reliefs in the quatrefoils below are mostly in connexion with the big figures above them, those below the prophets illustrating passages from their books or incidents in their lives. Most of the work seems to date from about 1225 to 1236.

XVIII. AMIENS. WESTERN PORCHES. CENTRAL DOORWAY.

On the right the Apostles, with Virtues and Vices in the quatrefoils below them. Then Ezekiel and Daniel, and on the outside the Minor Prophets. For full description see Ruskin's *Bible of Amiens*. These statues are of unequal value, and present a rather coarser bourgeois type than the refined aristocratic types of Chartres. Hands, attributes, etc., may in some cases be restored.

XIX. AMIENS. WESTERN PORCHES. LEFT DOORWAY.

The Minor Prophets Malachi, Zachariah and Haggai, the latter very life-like in expression, and on the right a local Saint called S. Ulpha and an angel. In all these statues a thicker material seems to be represented in the draperies. The thin stuffs of the Chartres sculptures run on side by side with the heavier types for a time, but were eventually superseded by them. The S. Ulpha is a transitional type between the two.

XX. AMIENS. WESTERN PORCHES. RIGHT DOORWAY.

The Annunciation, Visitation and Virgin and Child (from Presentation

group). Note the chasuble-like arrangement of the Virgin's drapery, adopted here as elsewhere to give a hieratic effect.

XXI. AMIENS.

A. WESTERN PORCHES. LEFT DOOR. TRUMEAU.

S. Firmin, first evangelist of the town. In this fine statue a very striking effect is obtained by very simple treatment.

B. WESTERN PORCHES. CENTRAL DOOR. TRUMEAU.

The famous "Beau Dieu d'Amiens" trampling on the lion and dragon and holding the Book of Life.

XXII. AMIENS.

A. WESTERN PORCHES. RIGHT DOOR. TRUMEAU. Madonna and Child.

B. SOUTH TRANSEPT PORCH. TRUMEAU. Madonna and Child (La Vierge Dorée).

It is interesting to compare the simple and stately earlier figure with the more gracious and picturesque but less dignified ideal of the end of the century. In the latter figure the swaying attitude, broad heavy folds of drapery, fluttering angels and other picturesque accessories herald the approach of the less monumental style of the fourteenth century. (See Ruskin, *Our Fathers have told us, Bible of Amiens*, IV. 7.)

XXIII. AMIENS. WESTERN PORCHES. LEFT DOOR. QUATREFOIL BELOW THE BIG STATUES.

February, from a series illustrating the months, above which are carved the corresponding signs of the Zodiac. February is shown as an old man warming himself at the fire. For greater comfort he has taken off his boots which are placed beside him at the bottom. The boldly treated draperies, rugged features and wonderful life and vigour of this little relief remind us of the panels attributed to Giotto or Andrea Pisano on the Campanile at Florence of nearly a century later. In fact, as may be also seen at Auxerre (Pl. XLVIII), these northern sculptures played an important rôle in inspiring the sculptors of the early Renaissance in Italy.

XXIV. AMIENS. WESTERN PORCHES. CENTRAL DOORWAY. THE VICES. These quatrefoils are placed with their opposite Virtues under the statues of the Apostles. They are delightfully described by Ruskin in *The Bible of Amiens*.

A. Cowardice, a man frightened at a hare darting out of a thicket : he drops his sword while a bird sings on.
Anger, a woman stabbing her husband with a sword.

B. Discord, a wife and husband quarrelling.
Rebellion, a man snapping his fingers at his Bishop.

XXV. PARIS. WEST FRONT. LEFT DOORWAY. TYMPANUM.

Beginning at the bottom we have (1) three prophets and three kings figuring here as witnesses and ancestors of Mary ; (2) the Resurrection of the body of Mary, as described in the Golden Legend. Christ appears to welcome His mother, surrounded by the Apostles who had been miraculously transported to the scene from the various parts of the world in which they had been preaching, while two angels lift the body from the tomb ; (3) the Coronation of the Virgin. This work is of the utmost purity and nobility of style, and the date is about 1230.

XXVI. A. PARIS. WEST FRONT. CENTRAL DOORWAY. VOUSOIRS.

The tympanum of this doorway is devoted to the Last Judgment, and the subject is continued in the smaller figures in the mouldings. Here we have the Mouth of Hell and the lost cast through it into the blazing cauldron with its devils and torments. In the next row is one of the riders of the Apocalypse, one of the signs that go before the Judgment. The pale horse is ridden by Death, represented as an emaciated and blindfolded woman, behind whom is trailed a dismembered corpse (Rev. vi. 8). The fearful power of this little carving with its ghastly impressionism is almost unique among sculptures of the period and testifies to the skill and versatility of the Paris masons.

B. AUXERRE. WEST FRONT. RIGHT DOORWAY. TYMPANUM AND VOUSOIRS.

The tympanum is devoted to the history of S. John the Baptist. The graceful little groups in the mouldings illustrate the Nativity and childhood of Christ and the story of the Baptist. Compare the advance made in the eighty years that separate this work from that of c. 1200 at Sens, where the same subject is treated (Pl. X B).

XXVII. REIMS. NORTH TRANSEPT. JUDGMENT PORCH. TYMPANUM.

At the top (outside this picture) is Our Lord seated in Judgment, while the Virgin and S. John kneel in intercession on each side. Then come two bands devoted to the General Resurrection ; the dead open the lids of their tombs and arise. In one corner they rise from urns to show that antiquity was also included. In the next band is the separation of the just from the unjust. A beautiful figure of S. Michael stands in the middle with the scales (now broken away). The devils carrying off the unjust were scraped away in the eighteenth century owing to a prudish notion that they were indecent. The bottom row has the damned led off in chains to be cast into the cauldron of Hell. A bishop and a monk figure among them to show that all classes were liable to this fate. On the other side Heaven is represented by the scene from the parable in which charming angels bring the little naked souls to Abraham's bosom. The whole is fine Île de France style of the mid-thirteenth century at its best.

XXVIII. A. BOURGES. SOUTH PORCH. TRUMEAU.

Christ: this fine mid-thirteenth-century statue is an insertion in the Romanesque twelfth-century porch, probably added when the outer porch was built.

B. REIMS. NORTH TRANSEPT. JUDGMENT PORCH. TRUMEAU.

The "Beau Dieu" of Reims perhaps hardly deserves its popularity. There is a sentimental prettiness, especially about the face, that excites a suspicion that it has been retouched, or at any rate scraped, at some time or other. Though pleasing it lacks the power of the nobler figure at Amiens.

C. CHARTRES. SOUTH PORCH. LEFT BAY.

This is one of the later statues added to the set of martyrs when the outer porch was built c. 1250. It is usually identified as S. Laumer. It is by the same hand as the S. Avitus in Plate VII.

XXIX. A. PARIS. NORTH PORCH. TRUMEAU.

This Madonna of c. 1250-1260 is one of the finest medieval statues that have come down to us. The proud gesture with which she displays her Son (now broken away), the breadth and simplicity of treatment and the fine sweep of the draperies combine to produce a very noble work.

B. REIMS. WEST FRONT. CENTRAL PORCH. TRUMEAU.

Our Lady of Reims is probably a little later than her sister at Paris. The richness of the folds of her draperies and the small refined features give her an aristocratic quality which contrasts with the effect produced by the Vierge Dorée at Amiens (Pl. XXII B). The unfortunate restoration of the head of the Child and of the exaggerated crown spoil an otherwise fine statue.

XXX. REIMS. WEST PORCHES.

These, the most sumptuous porches in France, have suffered severely from the German bombardment, the worst damage having been done in the left porch, against which there was a scaffolding which caught fire and damaged all the surface of the stone. The porches are said to contain six hundred figures, great and small. The exact date is uncertain, but it is recorded that Jean le Loup began the portals and that Gaucher de Reims, who succeeded him as master-mason in 1247, worked at them. It would seem therefore that they were commenced shortly before the middle of the century, and most of the sculpture, with the exception of the older statues shown in Plate IV, which were evidently incorporated in the later work, would belong to the third quarter of the century. The upper parts of the porches and many of the figures in the mouldings were unfortunately much renewed in the eighteenth century. In these porches the tympana were pierced for windows, and the subjects usually

treated in them were banished to the pediments of the gables. There are also some supplementary gables containing reliefs on the outside of the porches, giving almost the effect of five doorways, as may be seen at Bourges.

XXXI. REIMS. WEST FRONT.

A. PEDIMENT OF CENTRAL GABLE.

Coronation of the Virgin. Some of the latest work in the porch, probably dating from the last quarter of the century.

B. SUPPLEMENTARY GABLE ON LEFT SIDE OF PORCH.

The Invention of the Cross by the Empress Helena, mother of Constantine the Great. The legend was that they dug up three crosses on Calvary, and were uncertain which was the true one, when a funeral procession came by. Each cross in turn was laid upon the corpse, till the last one brought the dead man to life and so settled the point.

C. JAMB OF RIGHT DOORWAY.

These sculptures are so fragmentary that the subjects are difficult to identify with certainty. Where less damaged, as in this little figure, they are of extreme beauty. Though on quite a small scale it has all the charm of an Attic tomb-relief.

XXXII. REIMS. WEST FRONT. CENTRAL PORCH.

The Visitation. This remarkable group has given rise to much discussion. The rather heavy proportions, large heads and horizontal crumpled folds of the draperies give a very classical appearance, and some critics have even gone so far as to consider these fine statues as eighteenth-century restorations! A moment's comparison, however, with the work in the mouldings above, which was put up in 1739, will reveal such a difference in quality that the Visitation group could not have been made by the same sculptors. Classical reminiscences are not very unusual in thirteenth-century work both here and at Auxerre, and there is a late thirteenth-century Visitation group at Bamberg evidently inspired by the Reims statues. In the sketch-book of the thirteenth-century master, Villard de Honnecourt, there is a drawing of a figure of the Church with just these horizontal folds, and the artist knew Reims well, as several of his sketches show. We shall therefore be fairly safe in regarding this group as genuine thirteenth-century work, the mature productions of the atelier which worked at the statues of the North Porches, where we attributed certain classical features to the influence of the Southern schools. (See Pl. XIII B.)

XXXIII. REIMS. WEST FRONT. BUTTRESS BETWEEN CENTRAL AND LEFT PORCH.

The fine bishop on the left is difficult to identify. Next him is the Queen of Sheba, who corresponds to Solomon on the opposite buttress, and the Hephæstos-like figure on the right in a kind of toga and Jewish cap is probably Samuel. Photographs taken since the bombardment show the two left-hand statues to have been ruined. There are still some classical suggestions, though less marked, in the Samuel, but in the Queen of Sheba the long broadly treated folds in a thicker material lead on to the more characteristic style of the majority of statues in these porches.

XXXIV. REIMS. WEST FRONT. LEFT PORCH.

S. Nicaise between angels. An advance on the rather crude earlier representation of the martyr holding his head in his hands (see Pl. XIII *B*). Only the crown of his head is sawn off above the brow, and he held this in his hand, as in a statue of S. Thomas of Canterbury at Wells. The two angels are strongly contrasted. That on the left is of the heavier classical proportions with large head and drapery approaching the type of that in the Visitation group, though with less marked peculiarities. The beautiful smiling angel on the right, which has most unfortunately lost its head in the recent troubles, may be taken as the typical representative of French thirteenth-century style at its best. The free and graceful pose, the dress girded high and falling in long simple folds and the smiling face are characteristic of the fully developed school of Reims.

XXXV. REIMS. WEST FRONT. LEFT PORCH.

Local Saints of the diocese. The bishop and Queen of Sheba on the right were shown in Plate XXXIII. These are a particularly charming set of statues showing the highest achievements of the Gothic sculptors.

XXXVI. REIMS. WEST FRONT. CENTRAL PORCH.

The Presentation in the Temple ; Joseph with the offering, Mary, the aged Simeon and the prophetess Anna. These statues are also among the finest at Reims. Note in the Mary the same chasuble-like drapery which we saw at Amiens (Pl. XX). The most advanced figure of the group is the Joseph, whose sharp French features and curled moustache and hair are the first signs of the movement which led in the following century to exaggeration and loss of dignity.

XXXVII. REIMS. WEST FRONT.

A. CENTRAL PORCH.

The Annunciation. The Virgin is of the familiar simple character which

we saw earlier at Amiens (Pl. XX), but the Gabriel is of the most advanced type found at Reims. The drapery is becoming a little more complicated again, and the small head is of the same class as that of the Joseph in Plate XXXVI. The smile has almost broadened into a grin, a feature to be later on exaggerated to an almost unpleasant degree in the sculpture of Germany.

B. RIGHT PORCH.

Local Saints (?). Compare this refined and graceful archbishop with the earlier S. Remi (Pl. XII *B*).

XXXVIII. REIMS. INTERIOR OF WEST FRONT.

A. ANGEL FROM CONTINUATION OF LINTEL OVER CENTRAL DOOR.

Less pure in style and rather clumsier in execution than the statues outside, this angel and the group of the martyrdom of S. Nicaise, to which it forms a pendant, must belong to the end of the century. The remains of ancient colour, especially in the rainbow hues of the wings, make it quite effective.

B. FACE OF WEST WALL ON RIGHT OF DOORWAY.

The subjects seem to be (1) The preaching of John the Baptist ("The axe laid unto the root of the trees"—Luke III. 9); (2) a warrior receiving the Communion, usually interpreted as Abraham received by Melchisedek. Note the Roman armour of Abraham's companion.

C. FACE OF WEST WALL ON LEFT OF DOORWAY.

(1) Meeting of Joachim and Anne at the Golden Gate; (2) the angel appearing to them to announce the birth of the Virgin Mary; (3) three prophets. These figures, separated by exquisite panels of naturalistic foliage, decorating the interior of a façade, are a unique arrangement in France. The heavier and softer treatment of the draperies, with broad smooth surface left to give a better field for the richer colouring coming into fashion at the end of the thirteenth century, makes these little scenes the harbingers of the fourteenth-century style.

XXXIX. BORDEAUX. CATHEDRAL. NORTH PORCH.

Series of Apostles. Of all the sculptures of the more distant churches, those of this great doorway approach nearest to the ideals of the Île de France Cathedrals. Though the general effect suggests a less advanced period there are distinct reminiscences of the Reims style in some of the statues, and the porch must therefore date from the second half of the thirteenth century.

XL. *A. BORDEAUX. CATHEDRAL. NORTH DOOR. TYMPANUM.*

The scene is the Last Judgment. Christ enthroned and showing His wounded side occupies the centre, and all around are angels bearing the

Instruments of the Passion. Mary and John kneel on either side as intercessors; above are more angels holding the sun and moon, and below is the General Resurrection.

B. ROUEN. PORTAIL AUX LIBRAIRES (NORTH TRANSEPT).
TYMPANUM.

This is a fragment of a tympanum representing the Last Judgment. Above we see the archangel Michael and the procession of the lost, including dignitaries of Church and State, led away by devils and cast into the mouth of Hell. Below is a charming version of the General Resurrection. Though rather crowded in composition, and so less effective at a distance than the simpler work of earlier times, much of the detail is exquisitely rendered. The youthful faces and graceful attitudes of some of the little figures rising from their tombs are particularly pleasing. The date seems to be c. 1280-1290.

XLI. A. BORDEAUX. S. SEURIN. SOUTH PORCH.

Statues of the Apostles and of the Church. This porch has suffered severely from restoration, but the figures in our illustration appear to be mostly genuine. They are the work of a local school and stand outside the ordinary line of development in touch with the Île de France masons. A date of c. 1260 is assigned to them, but some, especially the Church and Synagogue, are rather primitive in style for this period.

B. LE MANS. CHURCH OF LA COUTURE. WEST PORCH.

Statues of Apostles. These again stand by themselves as an original local production. They lack the sharp firm modelling and grace of pose and feature to which we are accustomed at Chartres or Reims, but though there are some reminiscences of archaic style about them they probably belong to the second half of the thirteenth century.

XLII. BOURGES. WEST FRONT. CENTRAL PORCH. TYMPANUM.

The Last Judgment: at the top, Christ as Judge, surrounded by angels holding the Instruments of the Passion, with the Virgin and S. John kneeling on either side as intercessors, and (above) angels holding sun and moon. Below the Judge are a splendid figure of S. Michael with the scales weighing souls, Heaven and Hell, and (in the lowest tier) the General Resurrection. We have here the most important treatment of the traditional theme at the summit of development of Gothic art c. 1260. There has unfortunately been a certain amount of restoration, especially in the Resurrection scene, where many of the heads have been renewed.

XLIII. BOURGES. WEST FRONT. CENTRAL PORCH. DETAILS OF TYMPANUM.

A. Heaven: the procession of the redeemed escorted by angels; S. Peter receives them at the gate and angels await them with crowns; inside, Abraham is seated with a number of little souls in his bosom. This group is remarkable for its freshness and for the joy reflected in all the countenances.

B. Hell: fearful devils are carrying off the lost, who as usual include a mitred ecclesiastic, and cast them into the cauldron placed in the blazing mouth of Hell. Devils are blowing up the fire with bellows, and serpents and toads are torturing the victims. The whole composition and grouping, and the writhing mass of devils and their prey, are very fine.

XLIV. A. AUXERRE. WEST FRONT. RIGHT PORCH.

David looking through a window watches Bathsheba in the bath; beyond, Uriah sent off to the battle. Above are a very graceful series of statuettes supposed to represent the Liberal Arts. In spite of mutilations these little reliefs are charming examples of the lesser sculptures of a great cathedral, c. 1280.

B. BOURGES. WEST FRONT. CENTRAL PORCH.

(1) The Garden of Eden: the fruit forbidden; (2) Eve tempted. Though the treatment of the nude, being rarely required in medieval art, is rather wooden the sculptor has got considerable life and expression into his work. The naturalistic foliage in the background is exquisitely wrought. Date c. 1260.

XLV. SEMUR-EN-AUXOIS. NORTH DOORWAY. TYMPANUM.

The legend of S. Thomas, his voyage to India and reception at the Court of King Gondophorus. In his capacity as an architect he is commissioned to build a palace for the king, but gives away the money to the poor, and when rebuked tells the king he has built him a palace in Heaven. He is imprisoned, but afterwards released owing to a vision. In the mouldings round the tympanum is a beautiful series of the works of the months. The whole is vigorous and expressive work of the second half of the thirteenth century.

XLVI. AMIENS. SOUTH TRANSEPT DOORWAY. TYMPANUM.

At the bottom are the Twelve Apostles, and, above, the life and discovery of the relics of S. Honoré. The latter is delightfully described by Ruskin in *The Two Paths*, 112-113. The whole is charming and graceful work of the last quarter of the thirteenth century; it has lost perhaps a little of the monumental character of the earlier art, but has gained in variety and delicacy of treatment.

XLVII. AUXERRE. WEST FRONT. RIGHT DOORWAY.

This is an excellent example of a richly sculptured doorway c. 1280
Details are shown in Plates XXVI *B*, XLIV *A*, XLIX *B*.

XLVIII. AUXERRE. WEST FRONT. LEFT DOORWAY.

Scenes from Genesis: (1) Creation of Adam, (2) Creation of Eve, (3) the fruit forbidden, (4) the offerings of Cain and Abel, (5) the murder of Abel, (6) "Am I my brother's keeper?" These little reliefs of c. 1290-1300 are of extreme delicacy and refinement. It is interesting to compare them with Andrea Pisano's bronze gates in the Baptistry at Florence: it must have been from such works as these that the Italian master drew his inspiration thirty or forty years later. (See note on Pl. XXIII.)

XLIX. AUXERRE. WEST FRONT.

A. PANELS BESIDE LEFT DOORWAY.

The Creation: (1) sun, moon and stars, (2) animals, (3) the sea and the waters, (4) the earth.

Part of the same series as the last, c. 1290-1300.

B. PANEL BESIDE RIGHT DOORWAY.

The Judgment of Solomon. Though sadly mutilated this scene retains an astonishing elegance and beauty. The two mothers are masterpieces, and the Roman armour of the soldier is a remarkable feature at the end of the thirteenth century, but compare Plate XXXVIII *B*.

L. A. S. GERMER. STATUE NOW IN THE SAINTE CHAPELLE.

A good example of indoor sculpture, c. 1300.

B. SOISSONS. ABBEY OF S. JEAN DES VIGNES. WEST FRONT.

A graceful exterior statue of c. 1300; note the broad simple lines designed to be effective when seen from far below, and the perfect way in which the figure fits its niche.

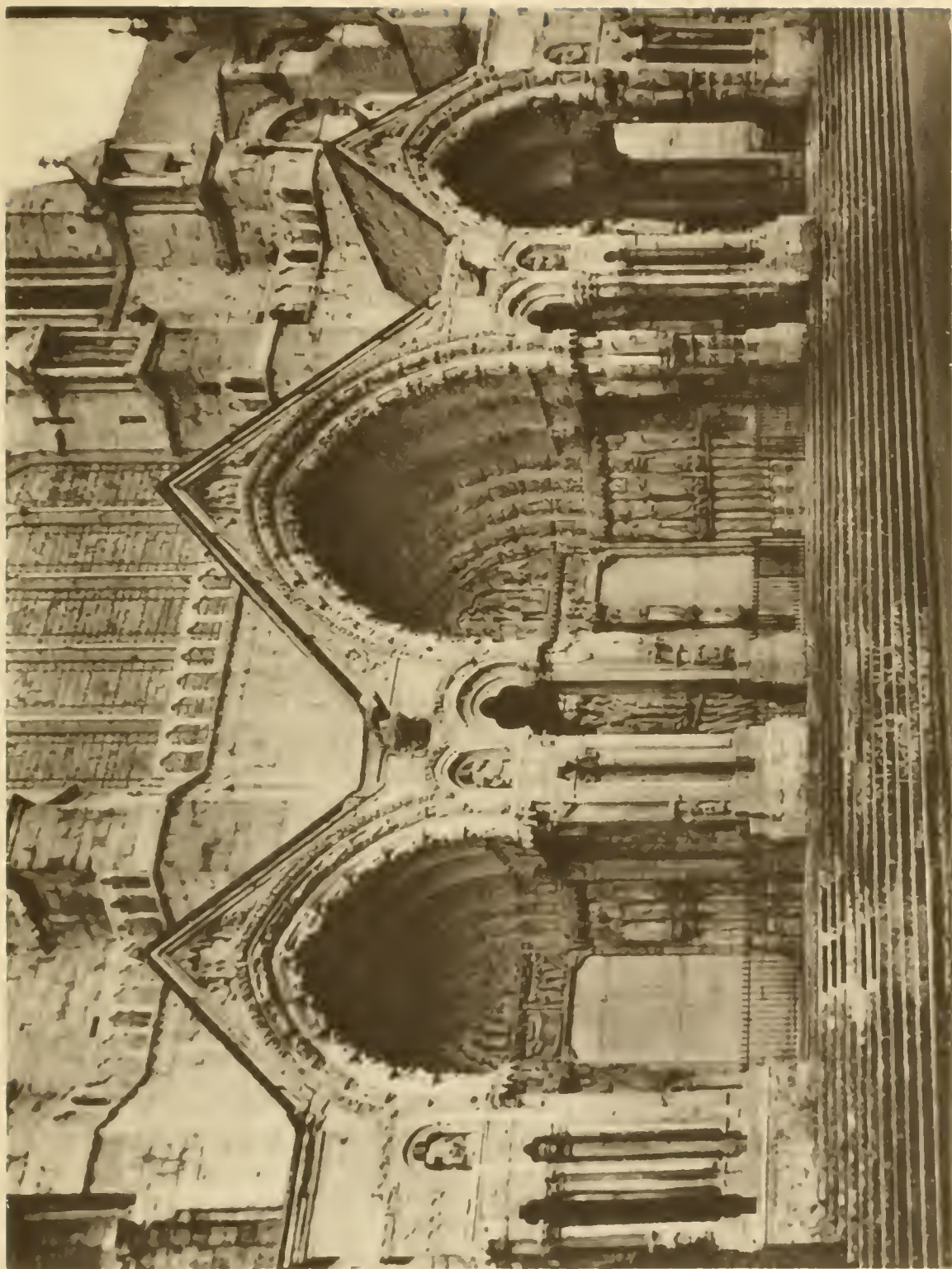
C. ROUEN. SOUTH TRANSEPT. PORTAIL DE LA CALENDE.

Group of prophet and evangelist. The former holds a scroll, while the latter points to a passage whose fulfilment he himself describes. Compare a window at Chartres in which the evangelists are depicted riding on the backs of the prophets. Note the change in the type of the draperies to the flat broad folds with silky overlappings that come into fashion with the fourteenth century. The original group is now in the Museum, its place on the building being occupied by a copy.

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PLYMOUTH



CHARTRES
PORCH OF NORTH TRANSEPT



CHARTRES
NORTH PORCH
The Death, Resurrection and Coronation of the Virgin



CHARTRES
NORTH PORCH
Precursors or Types of Christ



REIMS
WEST FRONT
Precursors or Types of Christ



CHARTRES
NORTH PORCH
The Visitation and The Prophet Daniel

A



NORTH PORCH
Joseph

B



CHARTRES
SOUTH PORCH
Christ

C



NORTH PORCH
S. Anne



CHARTRES
SOUTH PORCH
Confessors



SOUTH PORCH
S. GEORGE



NORTH PORCH
The Virgin of the Annunciation

CHARTRES

A



NORTH PORCH
The Nativity

B



SOUTH PORCH
SS. Martin and Nicholas

CHARTRES

A



CHARTRES
NORTH PORCH
Wise Virgins, Virtues and Vices, etc.

B



SENS
WEST FRONT
Life of S. John the Baptist

A



B



CHARTRES
North Porch, Outer Piers
Old Testament Personages



CHARTRES
NORTH PORCH
S. Peter



REIMS
NORTH TRANSEPT PORCH
S. Remi (or S. Sixtus)

A

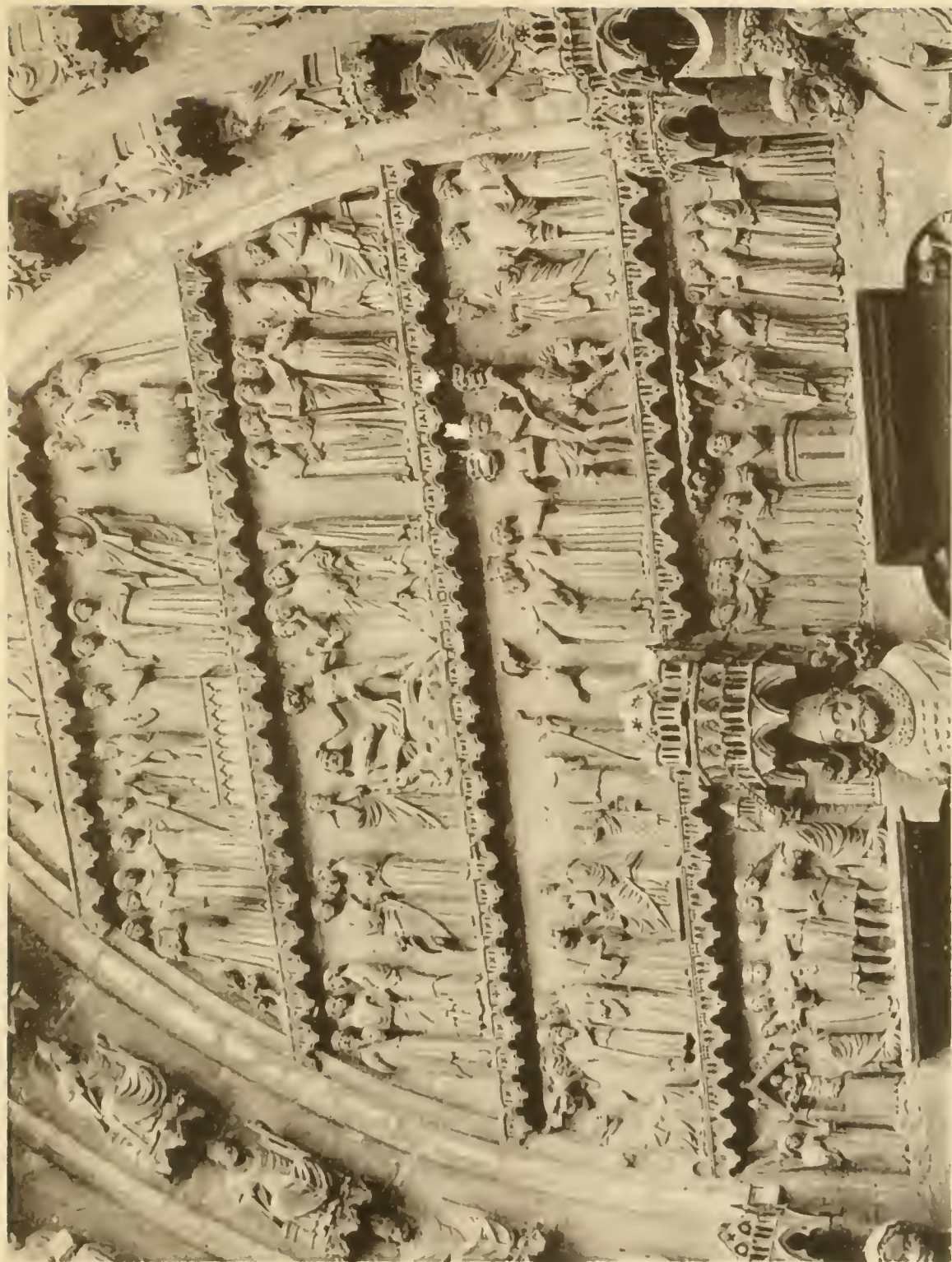


CHARTRES
NORTH PORCH
Balaam, Queen of Sheba and Solomon

B



REIMS
PORCH OF NORTH TRANSEPT
SS. Nicaise and Eutropie



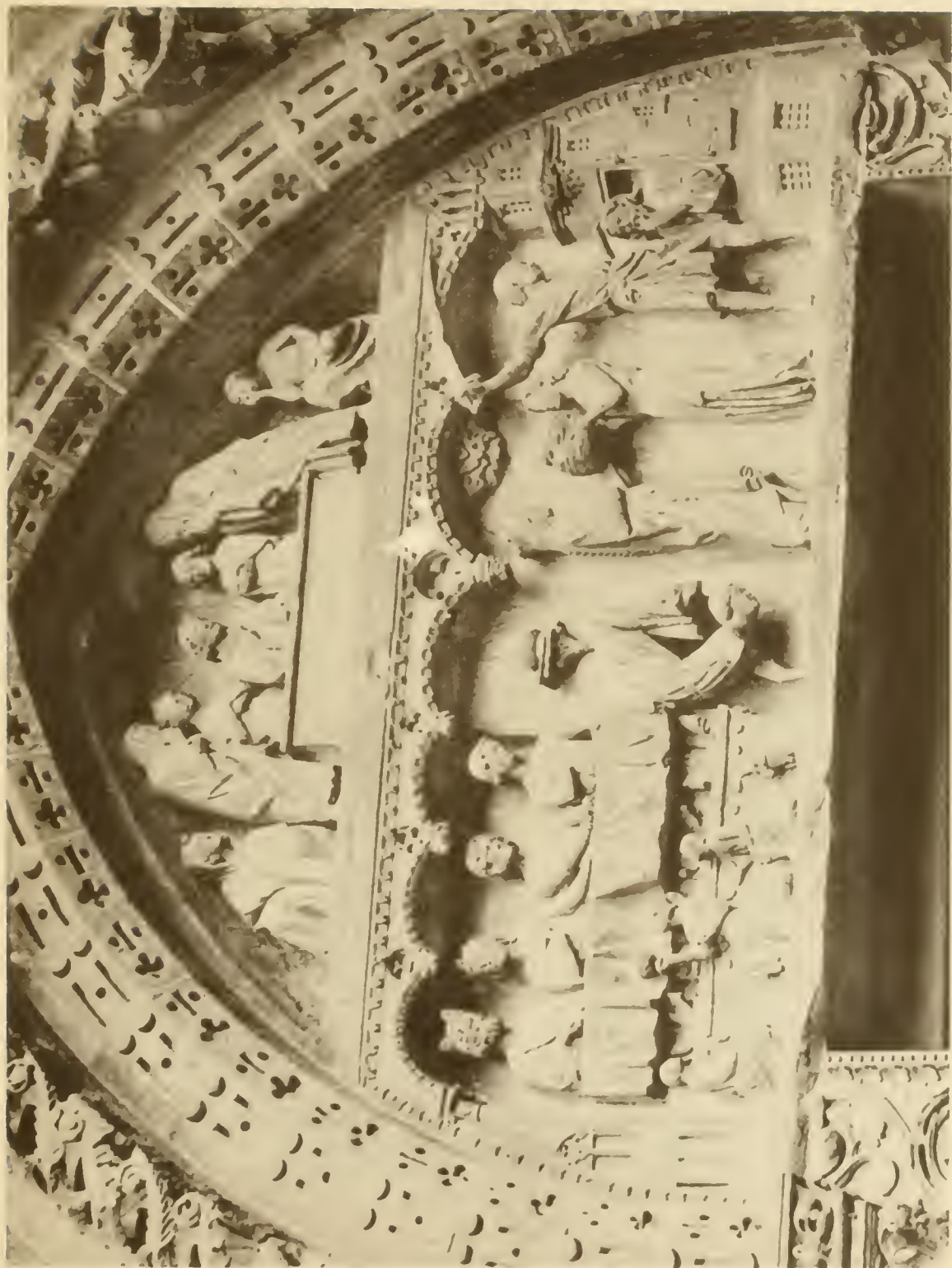
REIMS
PORCH OF NORTH TRANSEPT
Job; Lives of SS. Remi and Nicaise



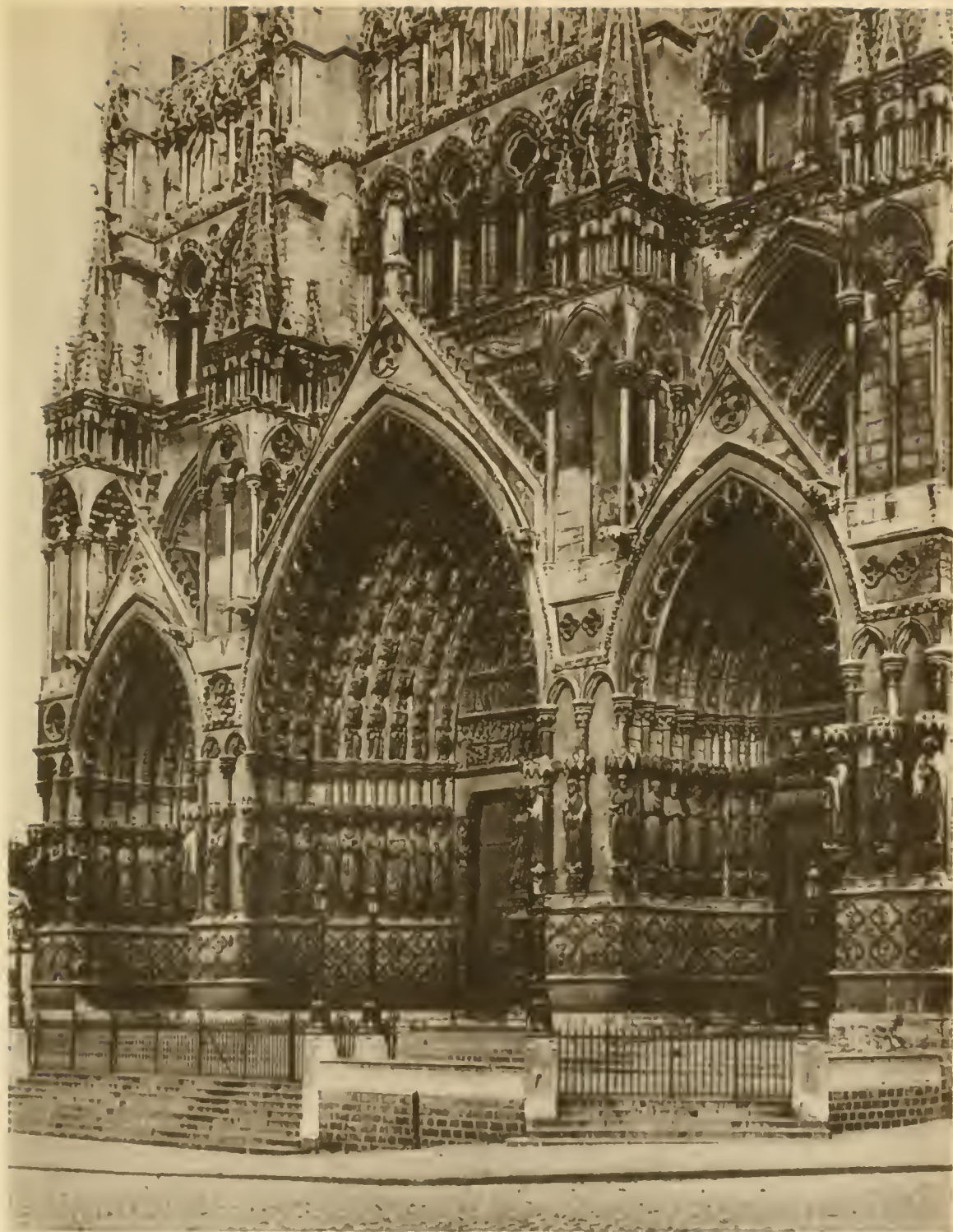
SENS
WEST FRONT
S. Stephen



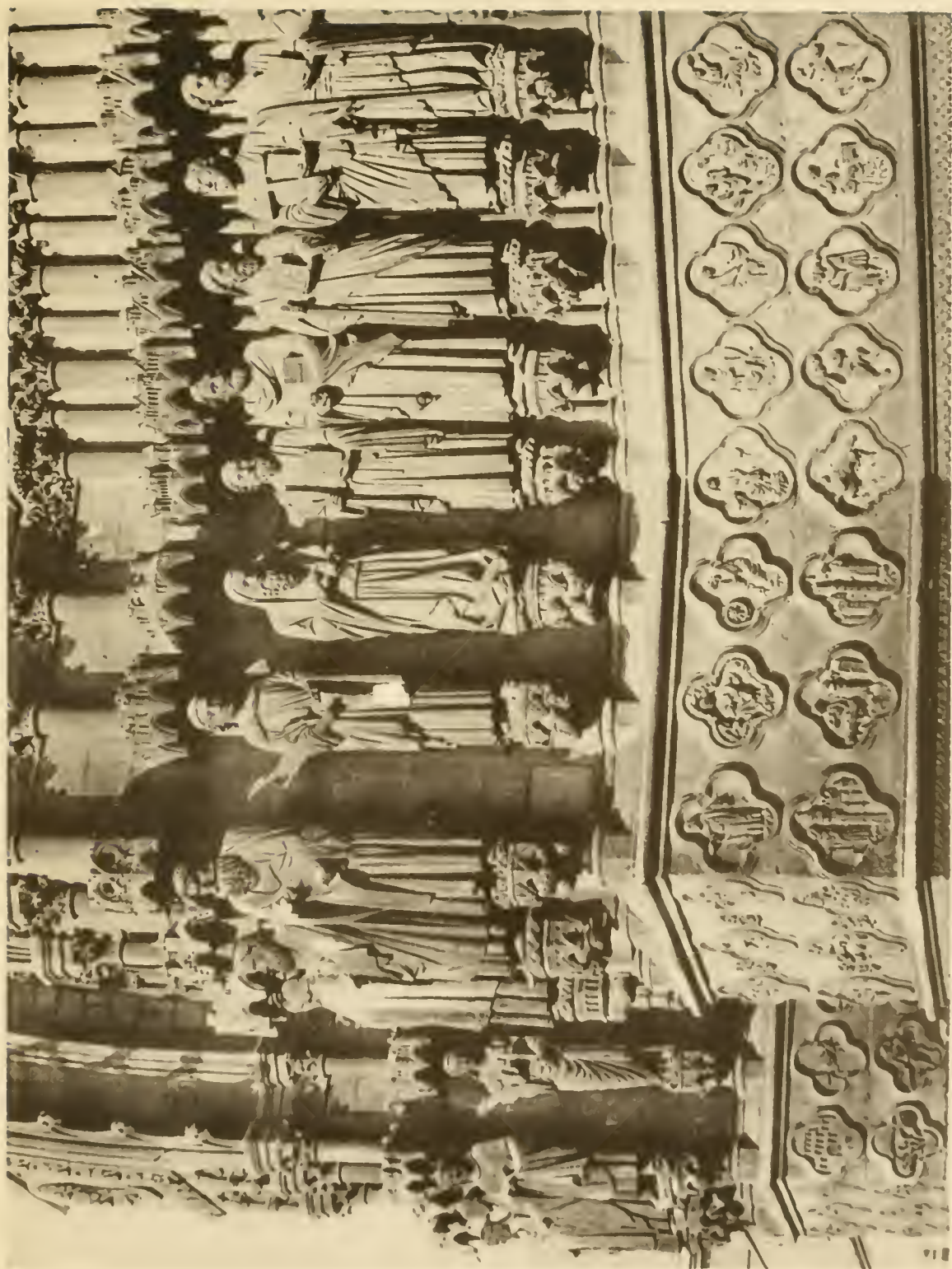
BOURGES
SOUTH PORCH
S. Stephen



ROUEN
WEST FRONT
Herod's Feast and Death of John the Baptist



AMIENS
WESTERN PORCHES



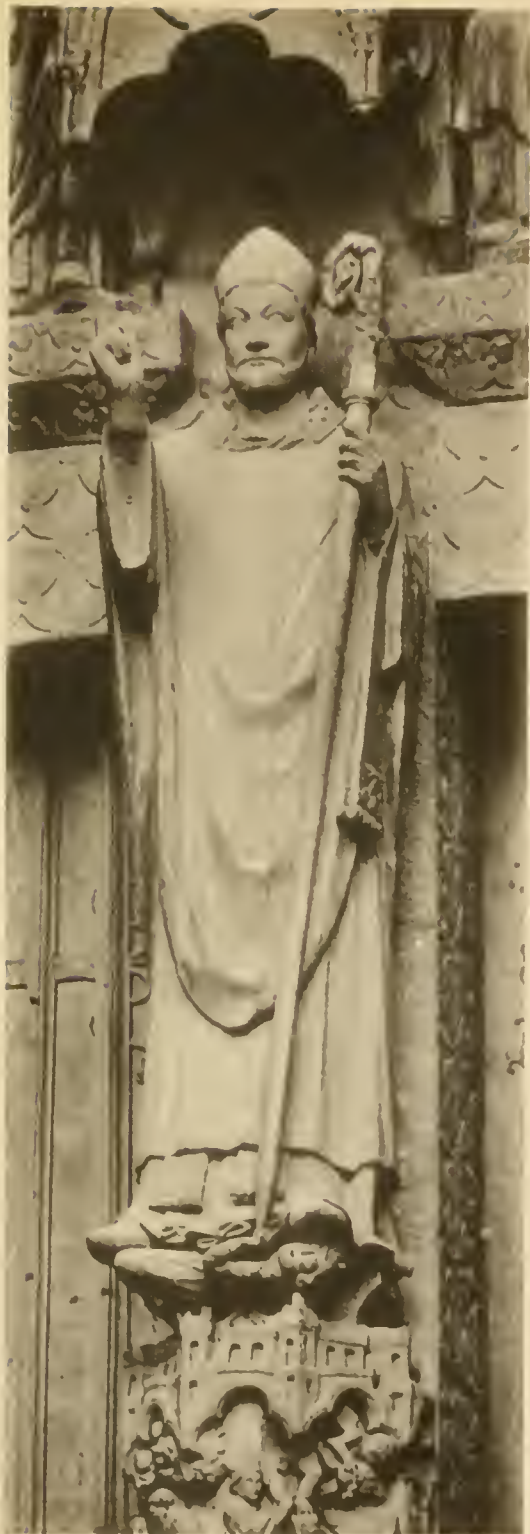
AMIENS
WESTERN PORCHES
Prophets and Apostles



AMIENS
WESTERN PORCHES
Prophets and Local Saints



AMIENS
WESTERN PORCHES
The Annunciation, Visitation, and Madonna of the Presentation



S. Firmin



'Le Beau Dieu'

AMIENS
WESTERN PORCHES

A



WESTERN PORCHES
Madonna

B



SOUTH PORCH
Madonna

AMIENS



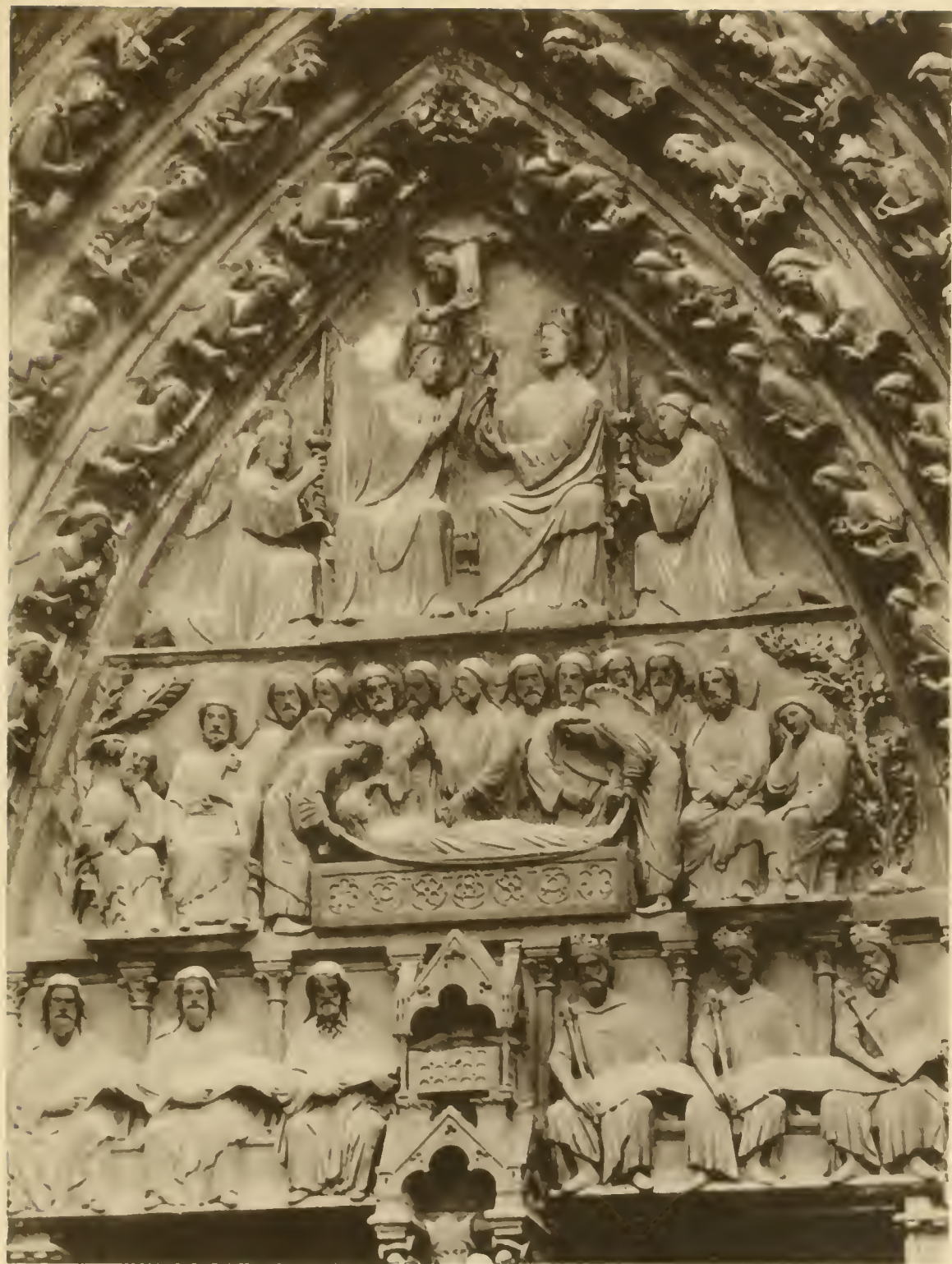
AMIENS
WESTERN PORCHES
February



AMIENS
WESTERN PORCHES

A. Cowardice and Anger

B. Discord and Rebellion



PARIS
WEST FRONT
The Resurrection and Coronation of the Virgin

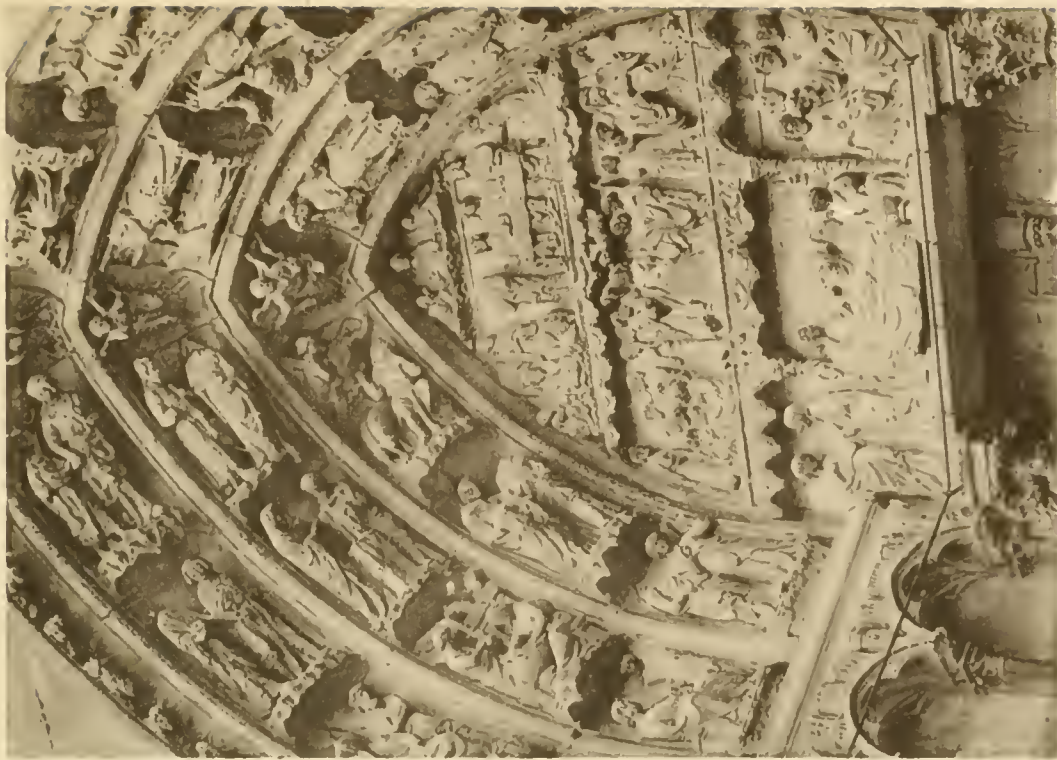


A



PARIS
West Front
Hell and the Horse of the Apocalypse

B



AUXERRE
West Front
Life of S. John the Baptist



REIMS
PORCH OF NORTH TRANSEPT
The Last Judgment

A



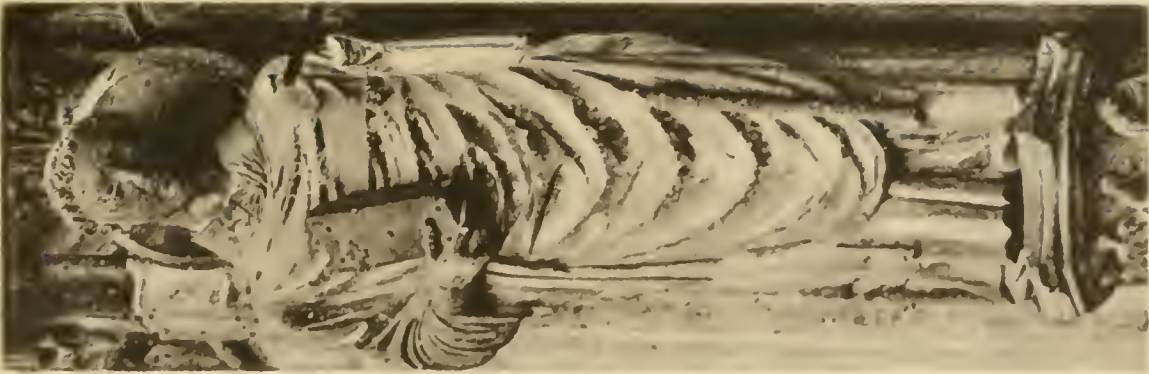
BOURGES
SOUTH PORCH
Christ

B



REIMS
JUDGMENT PORCH
Christ

C



CHARTRES
SOUTH PORCH
S. Laumer (?)

A



PARIS
NORTH PORCH
Madonna

B



REIMS
WEST FRONT
Madonna



REIMS
WEST PORCHES



REIMS
WEST FRONT

- A. The Coronation of the Virgin
B. The Invention of the Cross C. Figure on Jamb of Right Doorway



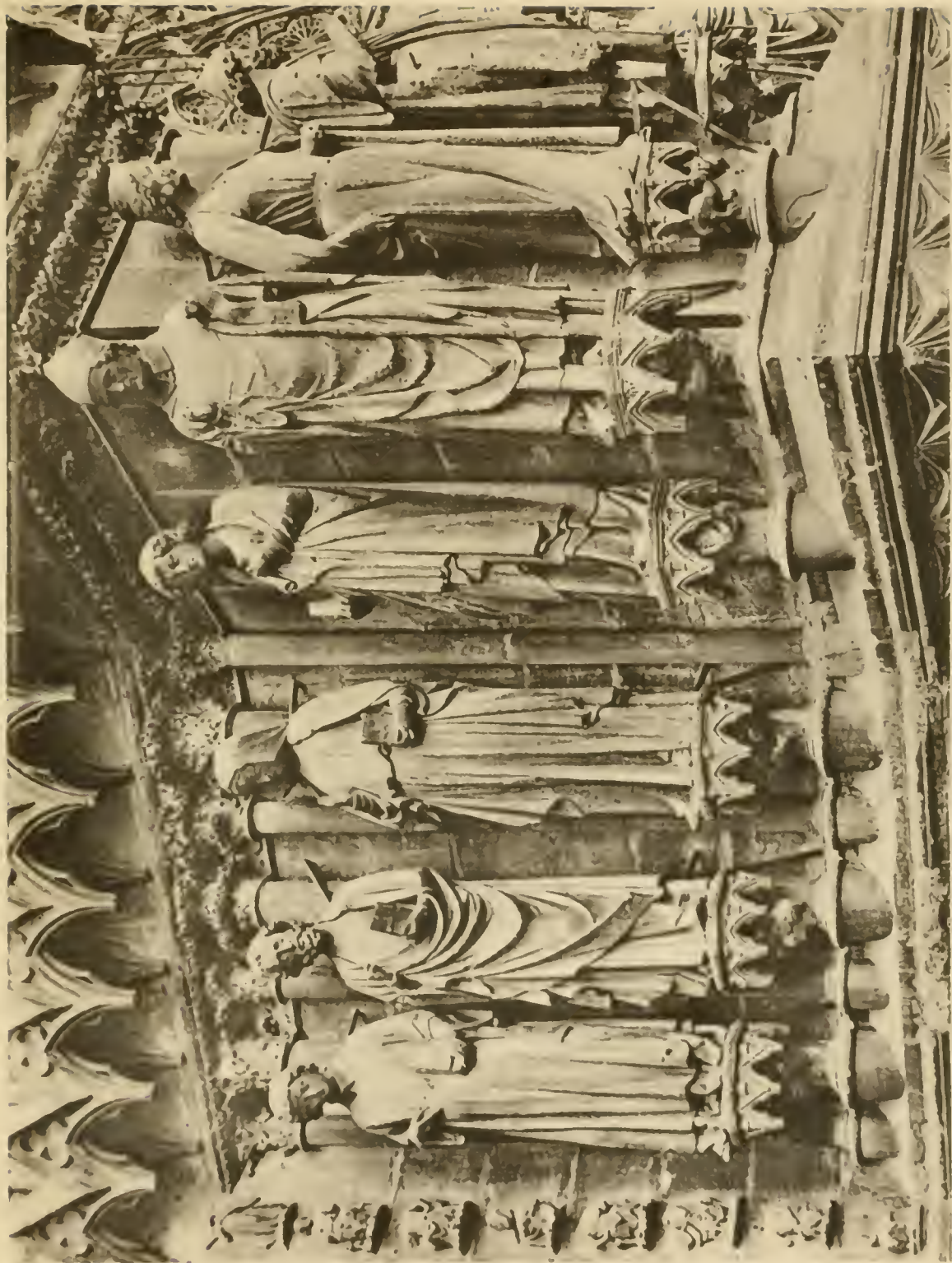
REIMS
WEST FRONT
The Visitation



REIMS
WEST FRONT
Bishop, Queen of Sheba, and Samuel



REIMS
WEST FRONT
S. Nicaise between Angels



REIMS
WEST FRONT
Local Saints



REIMS
WEST FRONT
The Presentation



The Annunciation

REIMS
West Front



Local Saints



REIMS

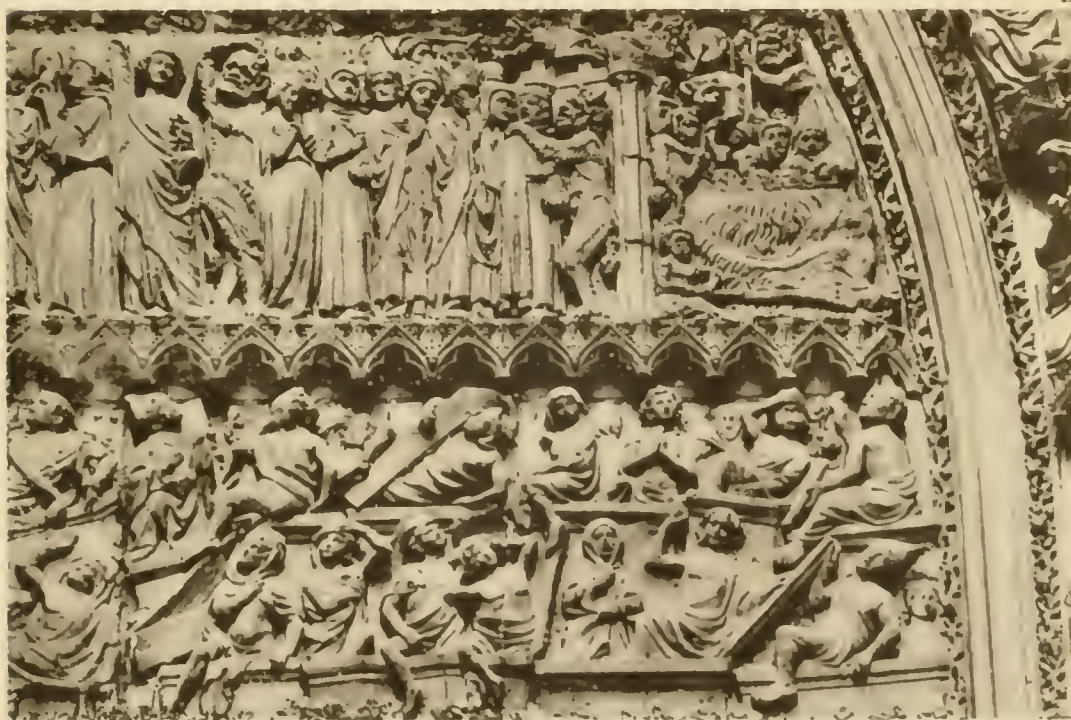
INTERIOR OF WEST FRONT

A. Angel
B. John the Baptist, Abraham and Melchisedek

C. Joachim and Anne
Prophets



BORDEAUX
North Porch
Apostles



J. BORDEAUX
NORTH PORCH
The Last Judgment

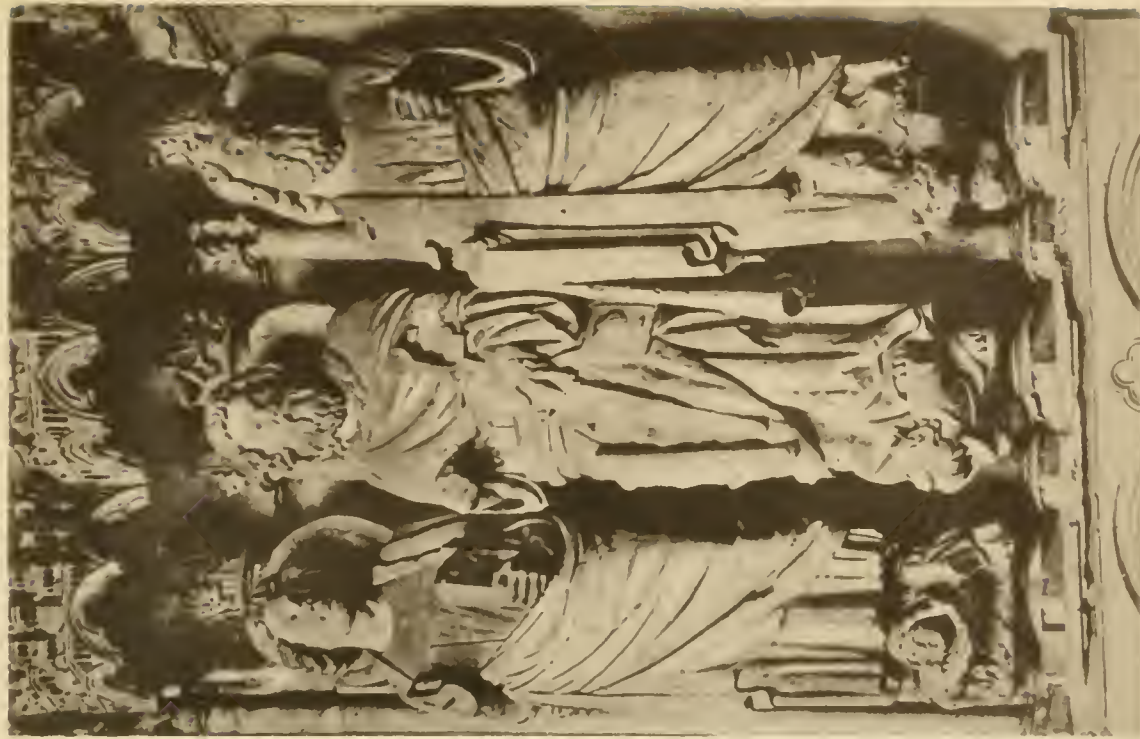
B. ROUEN
NORTH TRANSEPT PORCH
The Last Judgment and Resurrection

a

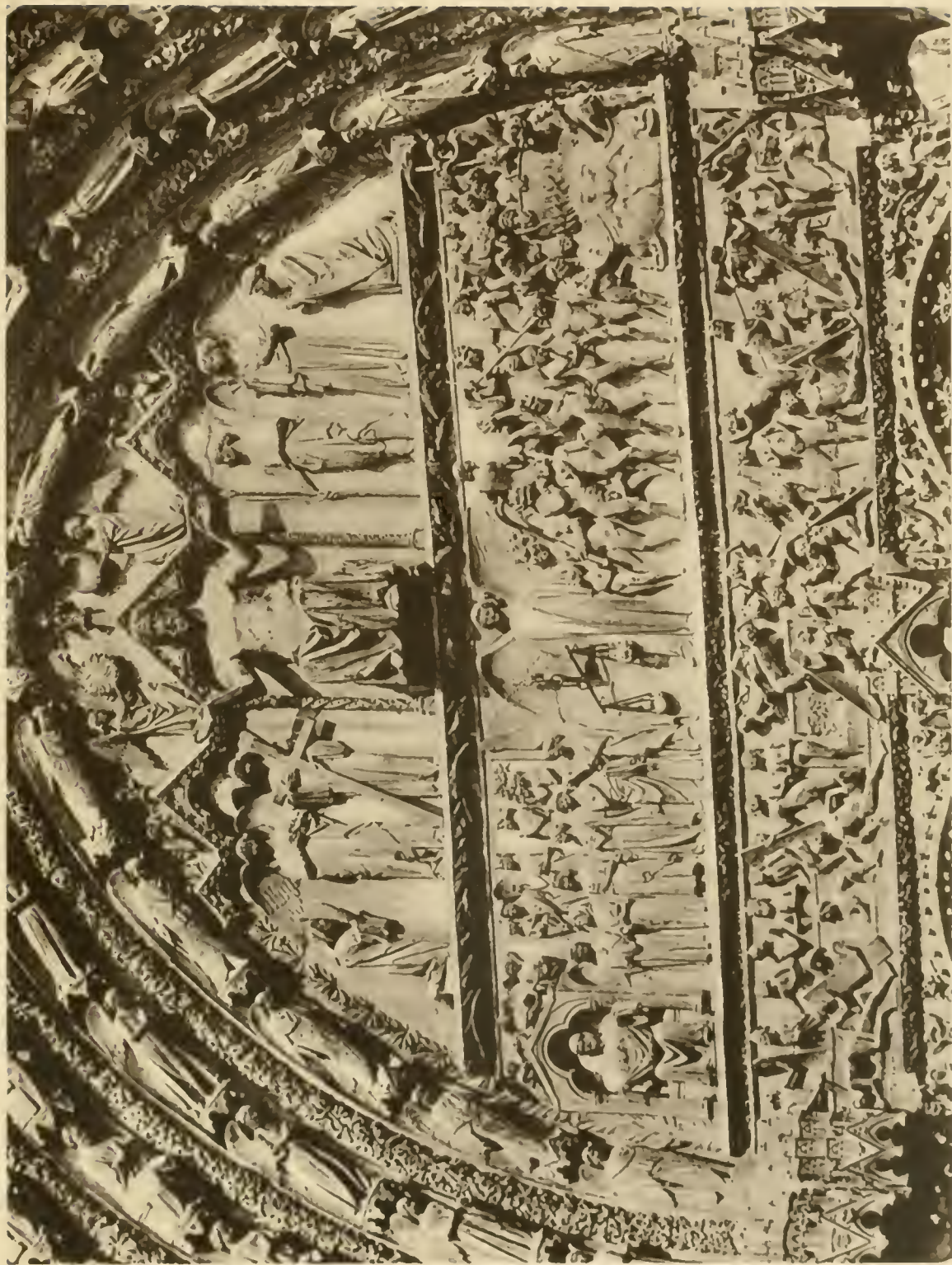


BORDEAUX
S. SEVERIN
Apostles and The Church

b



LE MANS
LA COUTURE
Apostles



BOURGES
West Front
The Last Judgment



B



BOURGES
WEST FRONT
A. Heaven B. Hell

A



B



A. AUXERRE

WEST FRONT

David, Bathsheba, and The Liberal Arts

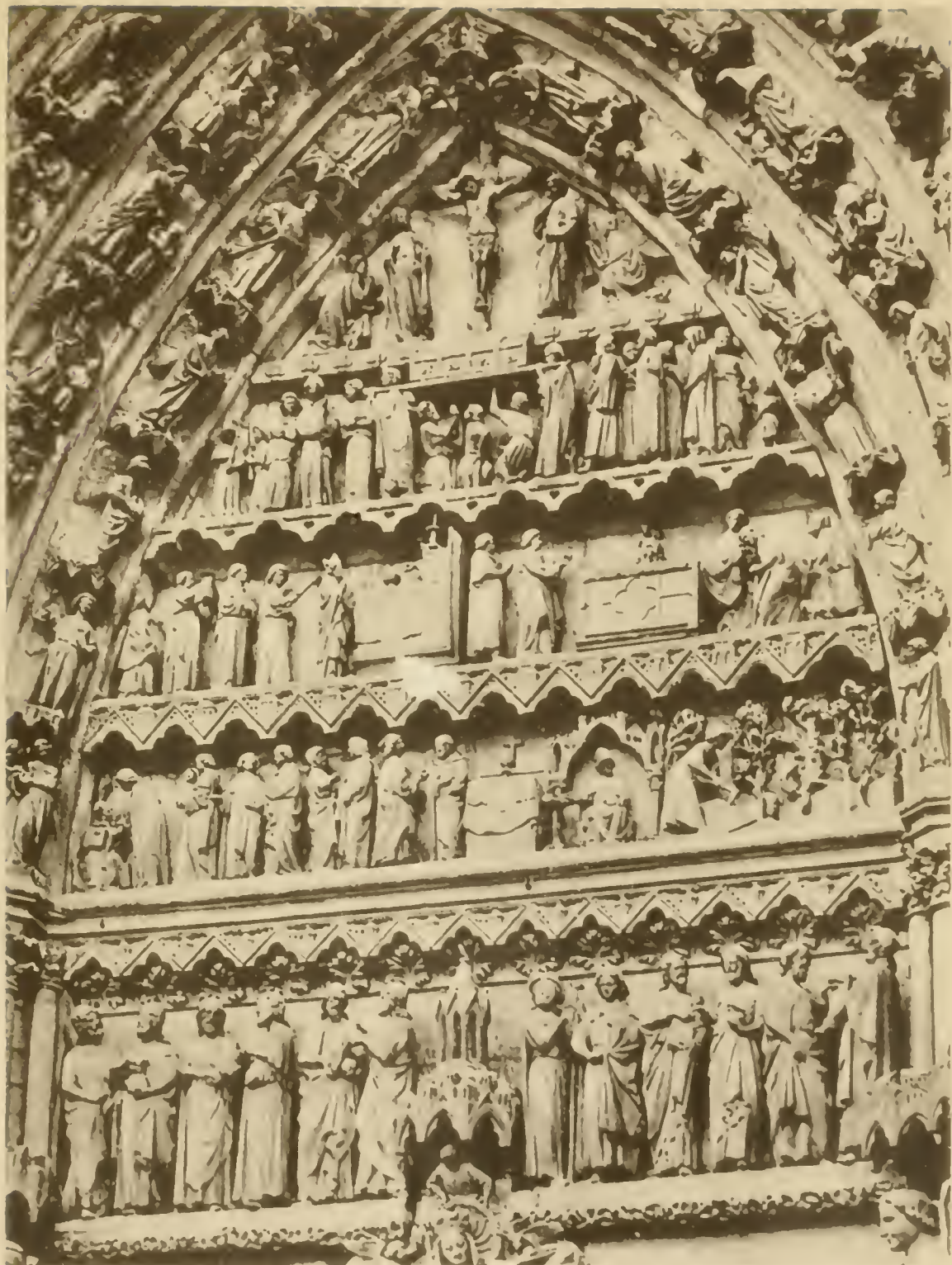
B. BOURGES

WEST FRONT

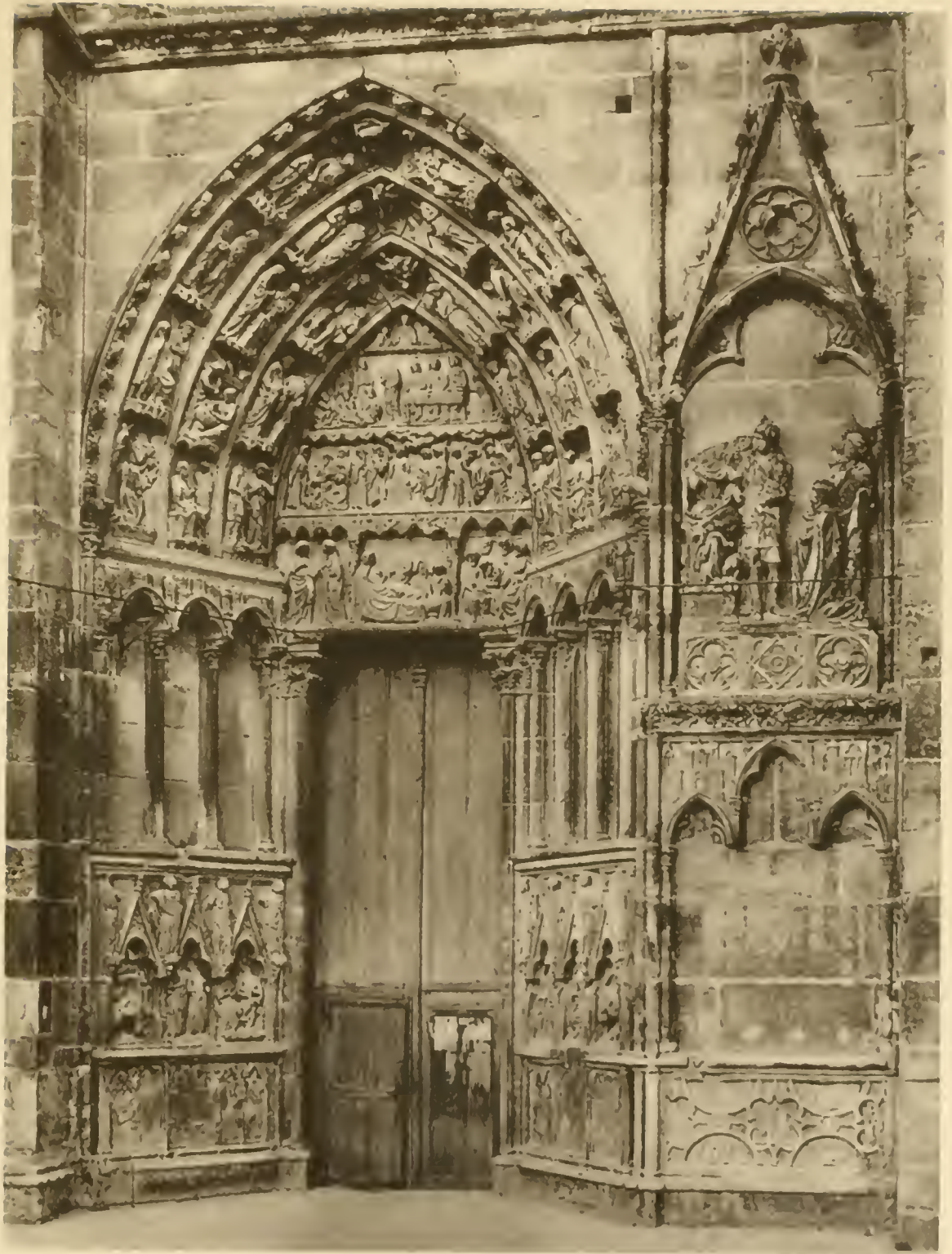
The Temptation



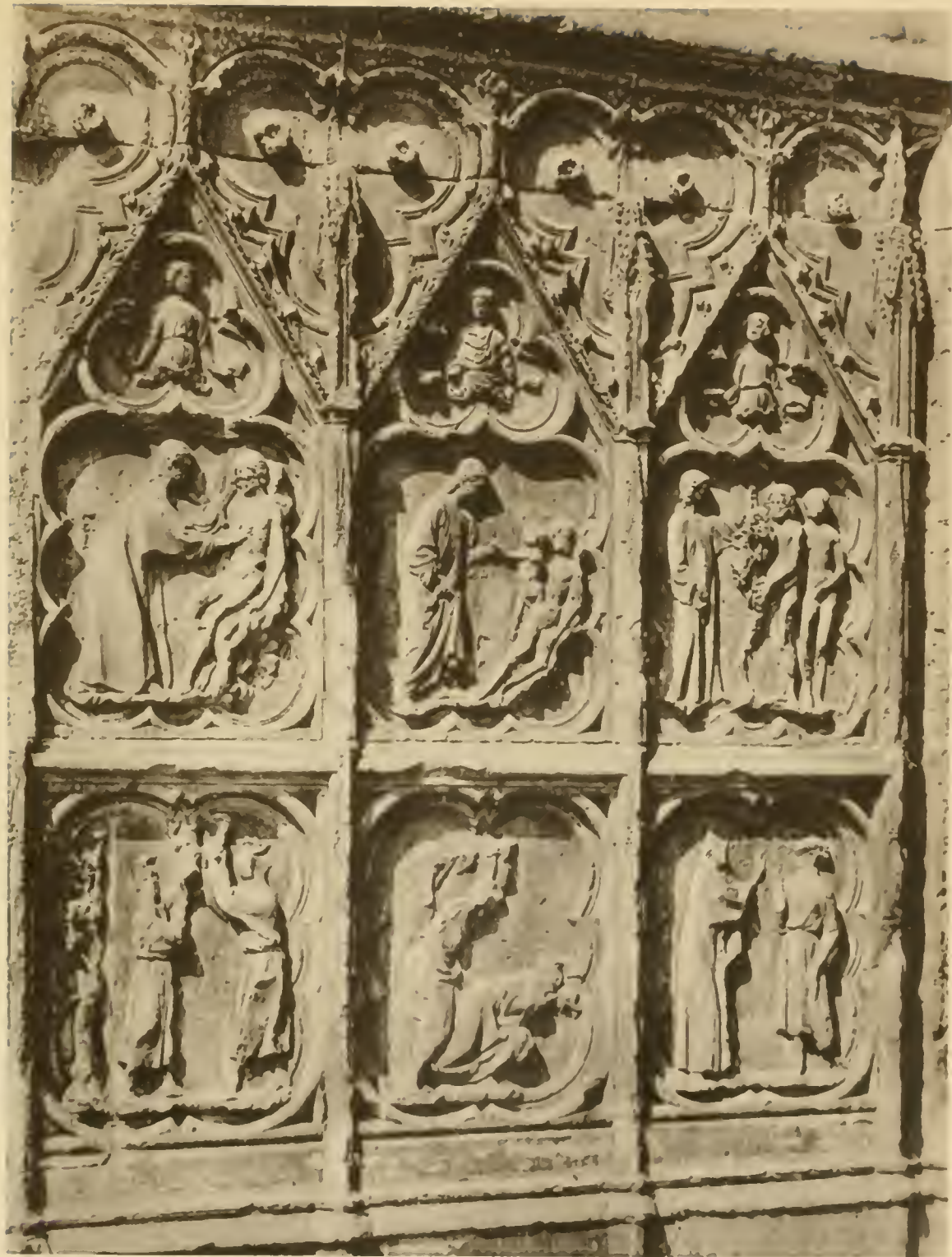
SEMUR-EN-AUXOIS
NORTH DOORWAY
The Legend of S. Thomas



AMIENS
SOUTH TRANSEPT DOORWAY
The Apostles and The Legend of S. Honoré



AUXERRE
WEST FRONT
Right Doorway



AUXERRE
WEST FRONT
The Creation, Cain and Abel

A



The Creation

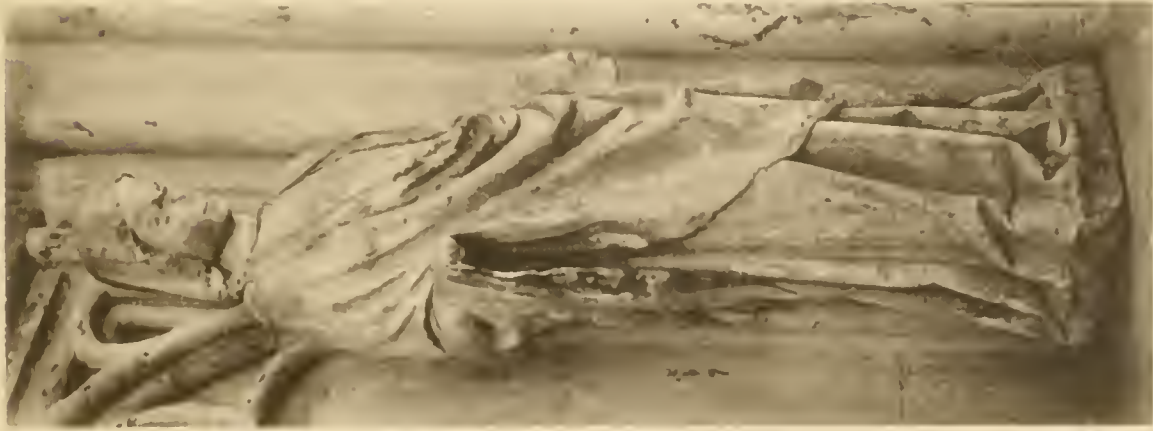
B



The Judgment of Solomon

AUXERRE
WEST FRONT

A



S. GERMER
Female Saint

B



SOISSONS
S. JEAN DES VIGNES
Female Saint

C



ROUEN
SOUTH TRANSEPT
Prophet and Evangelist

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